

A LEVEL

Indicative Candidate Answers

ENGLISH LANGUAGE

H470

For first teaching in 2015

Indicative candidate answers for A Level Sample Assessment Materials Paper/Component 1 H470/01

Version 1



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Introduction

At the time of publication, exemplar answers from the work of students were not available so OCR has worked with senior examiners and centres to create these candidate style indicative answers.

OCR would like to acknowledge the support of teachers and students from those centres in preparing these answers. All the answers for this paper are from candidates who were A2 students studying for the 'Legacy' specifications or had just completed their AS year in the new specifications. No special preparation was done by the students and teachers, although in some cases the students did look over the specimen paper to familiarise themselves with the format.

These indicative answers should be read in conjunction with sample assessment materials and mark schemes (and Examiner's Reports once they become available) on the OCR website <http://www.ocr.org.uk/qualifications/as-a-level-gce-english-language-h070-h470-from-2015/>. This content has been selected to illustrate how questions might be answered, and it is important to note that approaches to question setting and marking will remain consistent. The indicative candidate answers are intended to principally to indicate work which can approach the questions in a variety of ways. These indicative answers should in no way be regarded as model answers and also in no way should it be presumed that these are the only way to answer a question successfully.

OCR is open to a wide variety of approaches, and answers will be considered on their merits. It should be remembered that the standard used in marking these indicative candidate answers has not gone through the usual rigorous procedures and checks applied to live material.

The mark scheme that was used to grade these examples is part of the A level specimen materials for Component 1 which can be found at <http://www.ocr.org.uk/Images/171413-unit-h470-1-exploring-language-sample-assessment-materials.pdf> and the mark scheme itself starts on Page 13.



Language under the microscope – candidate responses

Candidate A A Level Paper 1, Section A

Read Text A in your Resource Booklet and answer the following questions.

1 Giving careful consideration to the context of the text:

- (a) identify and analyse uses of lexis in this text [10]
 (b) identify and analyse the way sentences are constructed in this text.

[10]

You are advised to spend about 40 minutes on this section.

Text A can be found in the specimen materials at <http://www.ocr.org.uk/Images/171413-unit-h470-1-exploring-language-sample-assessment-materials.pdf>

Question 1a

Text A has all the features and discourse markers that are typical for a column in a Broadsheet newspaper 'The Guardian'.¹ This column has the main purpose to inform but can also be considered entertaining by many of the texts receivers.² The text's audience are regular weekly readers of Brooker's columns.³ Although this discourse is in the written mode, there are dialogic qualities⁴ within the text that establish a relationship with the text receiver by making Charlie Brooker appear to be personally expressing his opinion to the reader directly-the icon of him re-enforces this personal tone to the discourse.⁵

There are particular lexical features within this text that identify the text's purpose to inform the audience of the writer's Charlie Brooker's opinion on a particular subject matter. The register of the discourse varies throughout; formal lexis is used to suit the demands of the educated audiences of the Guardian readers.⁶ French/Latinate vocabulary is used, 'condemned', to appeal to a more intellectual audience due to the content of a sophisticated broadsheet newspaper.⁷ Furthermore, Charlie Brooker uses proper nouns to reference prestige philosophers and historians, 'The Philosopher George Santayana famously remarked' which contributes to the formal lexis written in the text.⁸ The proper nouns reduce the dialogical qualities of the text and make the discourse more informative and increases the appeal to educated readers.⁹ The formal lexis relates to the lexical field of education that is expressed in the discourse.¹⁰

Brooker also uses taboo terms within the column that shock the prestige readers' of the Guardian and engage the audience.¹¹ 'It's shitloads' provides the text with humour and helps re-enforce that education costs a huge amount of money.¹² This taboo term is also a stative verb that presents the fees as just existing without change taking place.¹³ However, the text includes many dynamic verbs,¹⁴ 'smashed', which¹⁵ adds to the description of the students in response to the high cost of their fees and present the students as being the only ones taking steps for change.¹⁶

Brooker also uses single modifiers 'past mountain' to engage his audience and as epithets to provide humour.¹⁷

¹ AO1

² AO3

³ AO3

⁴ AO1/AO3 - potentially very interesting

⁵ Excellent AO3

⁶ AO1/AO3 well blended

⁷ AO1/AO3

⁸ AO1

⁹ AO3 Excellent comment

¹⁰ Yes, a good point, although it could be supported by more detail.

¹¹ AO1 and AO3

¹² AO3

¹³ AO1 and AO3 - excellent

¹⁴ AO1

¹⁵ Could be better embedded but very good analysis

¹⁶ AO3- very perceptive

¹⁷ AO1 and AO3

Question 1b

There are many declaratives used to provide information to the audience, 'in fact mankind is generating a past mountain which grows 24 hours in size every single day'.¹⁸ The use of these declaratives states the text producer's opinion as though they were facts, which is common for the genre of a column in a newspaper.¹⁹ The declaratives play a part in the purpose of the text to inform as they provide more detailed information on Brooker's opinion and on the costs of education.²⁰ Declaratives are used more regularly in this text than imperatives, however the imperatives engage the audience in a satirical proposal and do this without offending the text receiver,²¹ 'let's', this mitigation softens the command directed at the audience and decreases the power gap between the text producer and receiver.²² Within the discourse there is only one imperative used without mitigation, 'Take history', this imperative is used as a change in direction in the content.²³ Furthermore this imperative is used as a structural device and doesn't offend the text receiver because it is being used as a stepping stone for a different perspective on the subject of the column.²⁴ In addition to the imperatives and declaratives used, Charlie Brooker's column also contains a rhetorical question,²⁵ which further engages the reader, 'Why not focus on a concentrated period, such as the most exciting five minutes of WWII?' This technique is also as a structural device and captivates the attention of the audience to his opinions.²⁶ Furthermore, this technique influences to the purpose of entertainment upon the discourse because it is a humorous rhetorical question emphasising that there are only 5 minutes of WWII that are interesting to learn about.²⁷ This could be used as a members' resource because most young teens learn about WW2 at school; in fact you'd be one of the very few that didn't.²⁸

As a way of making the discourse feel more personal to the reader, Charlie Brooker uses the 2nd person pronoun 'you' throughout.²⁹ 'But if you have forgotten history, you won't know you're repeating it', and this pronoun is used in place of a noun phrase to engage the reader to the view of the text but also makes the reader feel more personally addressed.³⁰ Consequently, this closes the power gap between Brooker and his audience but will also influence the reader to listen to his view and process the idea being portrayed.³¹ Brooker also uses the 3rd person pronoun³² 'they' which he uses to describe historians, 'demand they list everything that happened', which gives the impression that these historians are separate and excluded from the relationship between text and producer.³³ The use of this pronoun has put the historians that Brooker is referring to into a cohesive group that hasn't conformed to the norm but has paid the money for their education.³⁴ This makes the reader feel they are part of a norm group and will encourage them to listen to the views expressed further in the column.³⁵ Another pronoun used is the first person pronoun 'we' which brings together the text receiver and producer, consequently reducing the power and social gap between them and making them united.³⁶

Charlie Brooker also uses several simple sentences which re-enforce the purpose to inform the audience. 'You can't put a price on a good education.' This³⁷ sentence opens the column and establishes the agenda from the offset with clarity and certainty.³⁸ The simple sentence also contains a negative modal which³⁹ gives the effect that there is possibility but not certainty about the fact that you can't put a price on a decent education.⁴⁰ Moreover, this simple sentence provides entertainment to the reader, 'Take history. There's already far too much of it.' This simple sentence is humorous as it mocks the amount of history we have, even though every activity we do becomes history.⁴¹ These sentences attract the attention of the reader. The text also consists of minor sentences⁴² that re-enforce some of Brooker's key ideas and opinions, 'especially if your course only last seven days,' this sentence gives the text the purpose to entertain as the outrageous idea of making a university course only last seven days adds to the humorous tone that is portrayed within the discourse.⁴³ In addition to the entertainment value these minor sentences, 'whittled down', also have a colloquial quality about them and re-enforce the message that the text producer is trying to portray.⁴⁴

¹⁸ AO1

¹⁹ AO3

²⁰ AO3 development

²¹ AO1 and AO3 - both very good

²² AO3 Excellent

²³ Excellent blend of AO1 and AO3 here

²⁴ AO3 very perceptive

²⁵ AO1

²⁶ AO3

²⁷ AO3

²⁸ Again, excellent, developed comments

²⁹ AO1 and AO3

³⁰ AO3

³¹ AO3 - excellent detail

³² AO1

³³ AO3 - this is very impressive

³⁴ AO3

³⁵ AO3

³⁶ AO1 and AO3- again, very effectively addressed together

³⁷ AO1

³⁸ AO3

³⁹ AO1

⁴⁰ AO3 excellent again

⁴¹ AO3 - a perceptive comment!

⁴² AO1

⁴³ AO3

⁴⁴ Would have benefited from a little more detail but still a good point for both AOs.

Principal Examiner's Comments and marks:

Part a- 8

A03:

Part b-10

Some convincing weighing up of context in part a.

Total=18/20

A very strong answer which offers enough developed detail to get into Band 5 overall. Given the time allowed for the task this is impressive in the breadth and depth of its analysis, although part (a) is less thorough and only Band 4.

In part b, a precise hold on the language feature specified in the task, candidate perceptively evaluates the possible effect of contextual factors on the way language is produced in this text and is received and understood by its audience (4/5 for part a and 5/5 for part b)

A01:

Less convincing on lexis (and Band 4 for this element), and there is the occasional infelicity in style: nonetheless, in part b the candidate clearly identifies patterns of language use in precise relation to the linguistic level specified in the task and can closely analyse incisively chosen evidence with application of appropriate terminology and in a secure academic register.4/5 for a and 5/5 for b.

Candidate B A Level Paper 1, Section A

Read Text A in your Resource Booklet and answer the following questions.

1 Giving careful consideration to the context of the text:

- (a) identify and analyse uses of lexis in this text [10]
 (b) identify and analyse the way sentences are constructed in this text.

[10]

You are advised to spend about 40 minutes on this section.

Question 1a

Taking a lexical approach to the text, Charlie Brooke has carefully constructed the text in order to persuade his readers into believing his **opinion**.¹ The text begins with a juxtaposition through the use of **nouns**.² First an abstract noun is used, "you can't put a price on a good education", which is subsequently followed by ; "Except, actually, you can – and it turns out that price is just over £9000 a year". The lexeme "price" is repeated, however it is now a concrete **noun**.³ The juxtaposition adds humour to the piece. Brooker has just contradicted himself and answered his own statement. As a result, it adds to the humour, and fulfils he texts secondary purpose, to entertain the **audience**.⁴ The use of humour also helps convey to his readers, both regular and first time readers, that his opinion is a humorous one. The first paragraph also features modal auxiliaries, "can't" and "can" which contradict each other and add to the humorous **effect**.⁵ The elision of the lexeme "can't" instead of 'can not' adds to the text's informal **tone**.⁶

The second paragraph begins with the adverb, "**unsurprisingly**"⁷ which has been used sarcastically, as of course students are going to be furious at "the hike in tuition **fees**".⁸ This again helps fulfil the text's secondary purpose, to entertain. A co-ordinating conjunction, "but" follows the semi-colon, adding to the texts **informality**.⁹ Brooker describes student's response to the change in the price of tuition fees using the semantic field of violence ("shouting", "**smash**"¹⁰) which helps to show the strength of his opinion and display his biased representation of the **event**.¹¹

Particular lexical features have also been used which help identify the purpose of the text to both persuade and entertain. Colloquial and taboo terms, "shitloads", "smart **arse**"¹² are used to help strengthen his argument and persuade the readers, whilst simultaneously being **humorous**.¹³ As the majority of the readers are likely to be regular **readers**,¹⁴ he can get away with using taboo terms as there is a relationship between them.

Dynamic verbs, "compress", "whittled" and "**reduced**"¹⁵ have been used to imply that something should be done, and help create an idea in the readers mind of the action being **done**.¹⁶

The lexis is also more exaggerated to make it more attention grabbing, "smash", "lost for words", "leap", "**demand**".¹⁷ This further exaggerates Brooker's opinion and persuades the reader more.

¹ Broad AO3

² AO1

³ AO1 development although "price" is not an abstract noun in the previous usage!

⁴ Again, broad AO3

⁵ AO1 and AO3 - further development of the same idea.

⁶ AO1 and AO3. Yes - a feature of the voice.

⁷ AO1

⁸ It isn't sarcastic, but an attempt to discuss the tone of the voice.

⁹ AO1 and AO3 - but rather general.

¹⁰ AO1

¹¹ AO3

¹² AO1

¹³ AO3

¹⁴ Would be helpful to explain this assumption further.

¹⁵ AO1

¹⁶ AO3 very general again

¹⁷ General comment addressing AO1 and AO3.

Question 1b

Taking a grammatical approach to the text, Brooker has used a variety of sentence types in order to help achieve the text's purpose. Declaratives are mainly used to allow Brooker to state his opinion and give his biased view on the **topic**¹⁸ ("Obviously to compress a three year course into one week, the field of study will have to be streamlined a bit", "Which is just as well, because, to be honest, he sounds like a bit of a smart **arse**").¹⁹

The majority of sentences are simple or compound to ensure the text remains informal and similar to that of a tabloid **newspaper**.²⁰ "There's already far too much of it". "In fact, mankind is generating a 'past mountain' which grows 24 hours in size every single **day**."²¹ It also allows readers to skim the article quicker and they do not have to worry too much about the detail.

Imperatives also feature in the text to add a change of tone and signal the shift in the topic, "Take history" for **example**.²²

Rhetorical questions also appear in the **text**²³ ("...but apart from shouting about it or trying to smash the Treasury to bits with sticks, what practical steps can we take to make education more affordable?" "So instead of studying the whole of human history, why not focus on a concentrated period, such as the most exciting five minutes of the second world **war**²⁴ ?"). This leaves the audience questioning themselves, but also is a persuasive technique as the audience are only thinking about Brooker's opinion which he has just projected onto **them**.²⁵

Spoken qualities are infiltrated into the text with minor sentences being fronted with a co-ordinating conjunction which also contributes to the spontaneity of the **text**.²⁶

Two consecutive minor sentences are fronted with dynamic verbs "Whittled down. Reduced to a series of bullet points", creating juxtaposition and mimicking the bullet points as mentioned in the **text**.²⁷ This creates humour, fulfilling his secondary purpose to **entertain**.²⁸

¹⁸ AO1 and AO3

¹⁹ A very long quotation.

²⁰ Is this true?

²¹ Again, far too much textual evidence

²² AO1 and AO3 - but undeveloped as a point

²³ AO1

²⁴ !!!!!

²⁵ AO3 - broad address to context.

²⁶ AO1 and AO3 - potentially an interesting area for exploration

²⁷ Yes - this is an interesting piece of analysis

²⁸ But an abrupt finish with another quite general comment.

Principal Examiner's comments and marks:

11/20

Very general at times, especially in the discussion of sentence types for part b: overall, performance fits Band 3 for both parts, with 6 for part a and 5 for part b.

A01:

-makes some clear points about language use which relate to the specified language level and are supported with relevant evidence;

-use of terminology mostly appropriate and style is clear, though uneconomical.

A03:

-a reasonable sense of the language features specified;

-candidate comes to some clear conclusions about the possible effects of contextual factors upon the way language is produced in this text and is received by its audience.

Writing about a topical language issue – candidate responses

Candidate C A Level Paper 1, Section B

2 'Technology is spoiling the English language.'

Taking the above statement into account, write a short editorial for a student newspaper expressing your views about how language has been affected by technology. It should be no more than 500 words long.

[24]

You are advised to spend about 45 minutes on this section.

2B or not 2B – Technology and the Linguistic Apocalypse¹

Horror, horror! Since the rise of txtng, the terrified cries² of prescriptivists³ the world over can be from all around whether it's in the stuffy columns of The Daily Mail or in the asterisk-littered replies in internet comment sections. The death of the English Language is nigh! Brevity, initialisms and the emoticon – a haven for illiterates.⁴

Except, our friend William Shakespeare would disagree. Ever keen to make his poetry fit into that pesky ten syllable metre, Bill would regularly abbreviate. 'tis perfectly acceptable l'th' name of poetry, after all.⁵ And while the Bard may not have had emoticons to play with, he did enough with the language he had. In fact, and here's a cool piece of trivia, Shakespeare neologised (that's linguistic-talk for invented)⁶ more new words than the Bible. Not bad for a glove maker's lad.

Abbreviations and initialisms have existed for as long as language itself⁷ (okay to O.K. for example) and the language would be unable to develop were it not for neologisms⁸ – though deemed "laughable" today, without the made up words of the Bard, we would have no "gossip", no "champion" and perhaps most devastating of all, no "hobnob". Unthinkable indeed!⁹

Perhaps the finger of blame for the freshest bout of fear of this lexical Armageddon can rest on the shoulders of the Oxford dictionary who recently named the 'crying with laughter' emoji – [candidate drew a picture] – as Word of the Year 2015.¹⁰

Even the dictionaries are at it now! Those keepers of the keys of linguistic certainty; guardians of what is right and proper; knights in the battle against misspelling (sic) are turning their collective backs on the good old ways.¹¹

All is lost! Or so the prescriptivists pine.

¹ Clear hook in the title shows assured understanding of features associated with the form and engages audience.

² Well-constructed opening.

³ Shows assured understanding of the debate.

⁴ Begins to frame the debate and shows excellent knowledge of the relevance to language. Irony matches form and audience.

⁵ Shows some skill in the construction of language and knowledge of the issue.

⁶ Linguistic knowledge shown and glossed very convincingly.

⁷ Assured knowledge

⁸ Critical engagement with the issue.

⁹ Well-pitched showing skill.

¹⁰ Assured knowledge of current developments in the debate, although could be further developed.

¹¹ Well-constructed paragraph, excluding the error, which meets the needs of form and audience but suggests a less clear understanding of a dictionary's role.

But there's no reason why an emoji can't be considered a word. Indeed, many other languages around the world have been utilising symbols with relevance to their meanings for centuries.¹² I would go further and argue that the addition of new emojis and abbreviations to the English Language only add more depth and versatility to our already rich mother tongue.¹³ Much like any word, the emoji is comprised of units of meaning¹⁴ – in this case, the smile, the tears, the shape of the eyes – and yet achieves this without the use of letters. With this in mind, it must be said the [candidate drew image] is indeed a word. The real question is, can it be considered an English word?¹⁵

Or is it not to be?¹⁶

¹² Assured knowledge of language, and very secure understanding.

¹³ Attitudes to language considered.

¹⁴ Assured knowledge.

¹⁵ Hints at a perceptive understanding but, could be more developed.

¹⁶ Shows clear construction of the text by linking, in a rather amusing way, back to the headline and earlier points.

Principal Examiner's comments and marks:

Clear knowledge and understanding of a reasonably broad range of linguistic concepts which are relevant to the debate and are used to critically engage with the issue. There is a clear attempt to frame the technology debate in terms of emojis and their impact on language; however, whilst this is a sound angle to take and it is a successful piece, the framing is itself a little incomplete and doesn't suggest a full engagement with the topic stated. The discussion of brevity and Shakespeare presented a clear opportunity to engage with why this was an issue for prescriptivists and why it's often a technology-driven feature of language. Also, the emoji discussion shows an understanding of morphology and the arbitrary nature of signs but doesn't develop it in detail.

The writing is well constructed and shows several flashes of skill and originality. The stated audience is clearly considered and the writing is pitched appropriately. Some parts are better constructed than others but there is always a sense of understanding the form of the task.

AO2: There is an assured level of knowledge and understanding shown through well-chosen examples and a clear narrowing of focus which allows exploration of the issue. The piece takes a critical angle but under-develops the points associated with its core argument. 10/12

AO5: A well-constructed piece which is appropriate to form and audience. The use of linguistic terms, and the glossing of them shows how well pitched this piece is. There are some inconsistencies in the writing but overall this has the flair required of the top band. 12/12

Candidate D A Level Paper 1, Section B

(N.B.) CANDIDATE D answered a centre set question, but the format remains the same

2 'Is the Language of Advertising always honest?'

Taking the above statement into account, write a short article for a generally educated audience expressing your views about the language of advertising. It should be no more than 500 words long.

[24]

You are advised to spend about 45 minutes on this section.

It has been strongly argued that the language of advertising is **corrupt**.¹ It is making us, as a community, a unit of consumption for capitalist society. Why is it that our children want the very best, most talked about products, games and **technology**?² There is evidence to suggest this is because of the powerful language used in advertising. The use of superlatives use in eye-catching slogans is the cause of poster-power in children, encouraging their parents to buy the new **iPhone**.³ I have seen children as young as 10 engrossed on an **iPhone**.⁴

A lot of advertisements use coded semantic ambiguity which the reader needs to decode and subsequently may come out **wrong**.⁵ Taking in to account Grice maxims, the maxim of manner, quality, quantity and relation is often broken which could have an effect on the language used in society as advertisements are very **influential**.⁶

Another way that language has been affected by advertising texts is that they are very catchy – such as McDonalds "I'm lovin' it".

Slogans and words and maybe even neologisms could make it into the Oxford Dictionary because of **advertisements**.⁷ These lack standard forms, formality and structural syntax which is used and needed in everyday society but this structure is not always found in advertising **texts**.⁸ This can make them powerful and achieve their purpose of trying to persuade us and therefore the advertisers would have to make choices about the form of language that is used in the slogan. Often they use emotive language which makes the reader feel the need to do something. For instance, after 'The Save the Children' advert had been aired, a large percentage of viewers felt obliged to make a payment to the **charity**.⁹ This had all been done through the use of language.

It is quite alarming to think that advertisements are so powerful that they can influence the types of language used in our society, even in a negative way. This can occur without us even realising. How does this make you **feel**?¹⁰

(344 words)

¹ Interesting hook for AO5 AO2. By whom? A reference would be good here.

² AO5 - good use of a rhetorical question.

³ Give an example?

⁴ And? This needs to be more explicitly linked to the topic.

⁵ A bit unclear. A potentially interesting point but it needs development.

⁶ AO2 and AO5 - very general and not really appropriate to the style of the task. This kind of specialist knowledge needs to be adapted for the task and audience.

⁷ Examples?

⁸ Again, some examples would be useful for both AO2 and AO4.

⁹ Evidence?

¹⁰ Good ending - effective use of the rhetorical question for AO5.

Principal Examiner's comments and marks:

A02 8 A05 7- 15 out 24

A fair attempt at the style and genre of an editorial with some clear elements of design and clear use of appropriate linguistic features, although never the skill for Band 5. For A02, knowledge is sound in a general sense and there is some critical writing about the issue. However, some points are really quite unconvincing (for example the reference to Grice, which is actually rather out of place in this kind of article) and the candidate needs further practice in how to assimilate and present this knowledge and understanding in a precise and audience appropriate way.

Band 4 again. overall.

Comparing and contrasting texts – candidate responses

Candidate E A Level Paper 1, Section C

Read Texts B and C in your Resource Booklet and answer the following question.

3 Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:

- explore connections and variations between the texts
- consider how contextual factors contribute to the construction of meaning.

[36]

You are advised to spend about 1 hour and 5 minutes on this section. Approximately 15 minutes should be spent reading and preparing your answer and approximately 50 minutes writing your response.

Texts B and C can be found in the specimen materials at <http://www.ocr.org.uk/Images/171413-unit-h470-1-exploring-language-sample-assessment-materials.pdf>

The audience of both texts may overlap, with Simon Pegg fans wishing to witness him on the Jonathan Ross show and wishing to read his **book**.¹ However, the purpose of both texts differs slightly with Text B being from a humorous chat (entertainment) show and text C being from Simon Pegg's autobiography (**inform**).² Text C is more informative as it describes "how he first became interested", whereas Text B states that he is, in the declarative, "one of those guys who slightly obsessed about Star **Wars**".³

The⁴ mode of both texts is contrasting with one being speech and the other being written mode. Text B is clearly in direct spontaneous speech due to its features of speech like the false start by Ross when he changes a declarative statement "and as you know Keira was err" for an interrogative, "What was Keira in Star **Wars**".⁵ The micropause in between these two simple sentences also highlights how the text is spontaneous speech and it is a non-fluency **feature**.⁶

In comparison, Text C features multi-clausal sentences like the one in line 4 starting with "Nevertheless" to add a tremendous amount of detail to the piece and almost takes the reader on a journey like he experienced when discovering Star **Wars**.⁷ Additionally, this compound-complex sentences contains four evaluative mainly low frequency, pre-modified noun **phrases**.⁸ Examples of these are the abstract noun "well-being" premodified by the adjective "infectious" and the adverb and adjective, "positively virulent" premodifying the metaphor, "wave of **elation**".⁹

Text B uses more low frequency **lexis**.¹⁰ However, with the nouns 'geek' and 'nerd' used **throughout**.¹¹ This may allude to the audience being slightly younger in Text B and it definitely shows the purpose is more to entertain than inform about Simon **Pegg**.¹² The low frequency and high frequency differences between the texts shows they both have different **registers**.¹³

Another feature of speech used in Text B is emphatic stress when Ross claims he, "always thought (Pegg) had nerdish **qualities**".¹⁴

¹ A04 and A03

² Develops the point

³ Further development of context comparison

⁴ A01 and A04

⁵ A01 analysis

⁶ A01 again - development

⁷ All A0s blended here although quite general so far.

⁸ A01 - promising

⁹ A012- excellent, developed analysis of grammar

¹⁰ A04 new focus

¹¹ A01- valid point, although an ungrammatical sentence.

¹² A03 moves to context effectively here.

¹³ A04 and A02

¹⁴ A01 example

The utilisation of this stress is in reference to an earlier part when Pegg defends himself, saying he's, "geeky not nerdy" in a declarative simple sentence earlier **on**.¹⁵ The stress being placed on 'qual' is rather humorous as he is making a point of not calling him a nerd completely, but saying he has the potential to be **one**.¹⁶

Similarly, in Text C Pegg uses dramatic verbs to create emphatic stress, like in the subordinate clause of the complex sentence where he uses "**engulfed**".¹⁷ This particular verb connotes that the film surpassed any other film at that time and the use of the concrete noun '**globe**'¹⁸ implies that everyone in the world knew about **it**.¹⁹ Further, the metaphor of the remodified noun 'blast **wave**'²⁰ suggests the sudden success of the film and the effect it had on people as the ripples of the film continue to spread around the '**globe**'.²¹ A semantic **field**²² of water is created in the same paragraph and throughout the text with 'evaporate', 'engulfed', 'blast wave', 'tsunami', 'wave' and '**steam**'.²³ The simile 'like a tsunami' along with the other words from the semantic field compares the film to tsunami which informs the reader and puts into perspective the impact of the film, and possibly it's the surprise of it all as like a tsunami, new, non "mainstream" films are difficult to predict **impact**.²⁴

The informality of Text B is also presented with Ross's informal pronunciation and use of glottal stops, "ou""tha" and "**Phan'om**".²⁵ This not only highlights the mode of the text being speech but also shows the informality of the interview as Ross is trying to put Pegg at **ease**.²⁶ Moreover, Pegg repeats the adjectival phrase "socially **inept**"²⁷ after Ross which shows they are converging in their use of language, agreeing and getting **on**.²⁸

As Text C is in the first person "**I**"²⁹ makes the text more personal and creates a relationship between Pegg and the reader as they feel they are getting to know him as a **person**.³⁰

¹⁵ A01 and A03

¹⁶ Excellent contextual comment for A03

¹⁷ A04 and A01 - good analysis

¹⁸ A01

¹⁹ A03 This is very good analysis

²⁰ A01

²¹ Excellent

²² Should be lexical field

²³ A01

²⁴ Very perceptive contextual evaluation for A03

²⁵ Lovely blend of A03 and A01

²⁶ A03 development

²⁷ A01

²⁸ A03

²⁹ A01 (and implied A04)

³⁰ A03 – but obviously out of time!

Principal Examiner's Comments and marks:

A very convincing and detailed response which offer some excellent analysis for A01 and A03 and builds a perceptive comparison of the two texts. Consistent across all three A0s

A01 - Band 6 – 11 Marks.

A range of appropriate methods in an assured and systematic way, using appropriate terminology and writing in a secure academic register. They deftly establish and explore patterns of language use and can closely analyse incisively chosen evidence.

A03 - Band 6-11 Marks.

Discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception. They perceptively evaluate their points, suggesting alternatives for how context might account for variations for language use.

A04 - Band 6- 11 Marks.

Selectively and methodically applies confident knowledge of appropriate linguistic concepts across both texts. Candidate compares particular linguistic features in the two texts, making illuminating connections between them which clearly establish some of the varied ways that language is used.

33/36 overall

Candidate F A Level Paper 1, Section C

Read Texts B and C in your Resource Booklet and answer the following question.

3 Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:

- explore connections and variations between the texts
- consider how contextual factors contribute to the construction of meaning.

[36]

You are advised to spend about 1 hour and 5 minutes on this section. Approximately 15 minutes should be spent reading and preparing your answer and approximately 50 minutes writing your response.

Text B is an extract from the well-known chat show on BBC1 one, 'Friday night with Jonathan Ross'. It is a late night show which airs at around 10pm. Because of this timing, the show is more likely to get away with using offensive language such as 'spekky idiot'.¹ This insinuates the show is for an older generation for example over 25 year olds. Late night shows typically create a lively upbeat party atmosphere as it is the start of the weekend and people would usually be out partying.² In order to create this tone, it is usually done through the host's interaction with the audience and through his prosody, most likely being high pitched and fast.³ This is shown in the transcript with the bold text showing increased volume throughout.⁴ This relates to the language used as it is very informal, friendly and conversational – there are no confrontational questions asked creating no condemnation of power.⁵ It is very discursive which is shown through the emulations of real speech for example stutters, false starts and interruptions which are done by both participants.⁶ They very much apply within the accommodation theory as turn-taking is involved.⁷ They agree with each other through the phrase 'socially inept', showing convergence.⁸

Because the interview only takes up an eight minute segment it needs to be concise but entertaining. Ross does this by controlling the conversation through discourse markers such as 'but'...⁹ In order to make it more entertaining he uses irony by calling Simon Pegg by his last name and using non-standard lexis such as 'spekky' and 'nerdy'.

In contrast with text B, text C is an extract from Simon Pegg's autobiography.¹⁰ In many ways it shows differences from text B as it is written rather than spoken language.¹¹ Typically autobiographies include many anecdotes throughout which can be seen in this extract.¹² This is different to the chat show as he has longer than eight minutes and the main focus is on his life.¹³ Conversely this extract is planned and not spontaneous meaning that emulation of real speech is used in the transcript is not apparent, for example the lack of any elision.¹⁴ Because his autobiography is only aimed at his audience, which is most likely to be young, male, intellectual adults, much like himself rather than a wider audience, this allows him to use low frequency lexis as all of the audience will understand this.¹⁵ He uses a lot of compound words such as 'space-based' and 'po-faced' to introduce a new topic and for comedic value.¹⁶ Words which are typically found in a conversational are not found in this extract.¹⁷ Also all

¹ AO1 and AO3

² AO3 but quite general

³ AO1 but not very precisely linked to the text.

⁴ AO1

⁵ AO3 - but we are still in the realm of assertion here.

⁶ AO1 and AO3 but no examples from the text.

⁷ Where?

⁸ AO3 - a little better

⁹ AO1 and AO3 - although we don't get far beyond identification here.

¹⁰ AO4 - at last!

¹¹ AO3 - general comparison

¹² AO3 - broad point

¹³ AO4 - again, very general contextual comparison

¹⁴ AO1 and AO3 - although there is some elision!

¹⁵ AO1 and AO3

¹⁶ AO1 and AO3 - a bit better

¹⁷ Very general

his sentences in the written extract are **declaratives**.¹⁸ However, both texts use sarcasm as Pegg is a comedian and therefore one of his purposes is to entertain his audience/**reader**.¹⁹

In contrast with text B, Pegg is able to talk more freely and confidently in text C about his love for Star Wars as his face cannot be threatened making him more able to express his opinion, this is called face **theory**.²⁰ He is less willing to open up in the interview as there is a large audience staring at him, although he is able to admit how personal the topic is for **him**.²¹ Whereas the host of the chat show is more likely to ask indicative questions to embarrass him as this could be seen as entertaining, therefore he is quite vague about his passion, unlike in text **C**.²² Another way in which both texts differ is that discourse markers are used in text B to control the conversation, whereas in text C, along with subordinate conjunctions such as 'nevertheless', to make the text chronological as it is an **autobiography**.²³

¹⁸ Yes - but so what?

¹⁹ AO4 - very general contextual comparison but no development

²⁰ Is face relevant here? This seems an unhelpful area to consider for comparison.

²¹ AO4 and AO3 - yes a fair point but there is no real analysis of either text to support this.

²² AO4 - very general again

²³ Addresses all three AOs here, and a decent final point.

Principal Examiner's Comments and marks:

This response is limited by a very general, descriptive approach and a rather underdeveloped comparison.

For A01 analysis is uneven and scattered and some valid points are really unsupported by sufficient evidence. Some methods are applied with some success. The written style is better, but overall this can only be the top of Band 3 at 6.

For A03 again there are some successful although quite basic attempts at discussing contextual factors: however, despite the odd bright moment there isn't the detail or the sound conclusions required to get into Band 4. 6 again.

A04 is the weakest area here. There just isn't the accurate application of linguistic concepts or the developed connections to justify Band 4. I would give 5 here.

Overall, then 17/36.



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